

or initials &c. by which it is indicated. Frequently it happens that an explanation is essentially the same in the Lisán el-'Arab and the Táj el-'Aroos, but more full, or more clear, in the former: in cases of this kind I have generally indicated only the latter as my authority.

Sometimes I have been obliged to employ English terms which have not, to my knowledge, been used by any other writer; but I have been careful to invent only such as will, I believe, be easily understood. For example, I have applied the epithet "auroral" to certain risings and settings of stars or asterisms, to denote the restriction of those risings and settings to the whole period of the morning-twilight: the epithet "heliacal," applied to such risings, would restrict them overmuch. Lexicological and grammatical terms employed in my lexicon will be found in one of the tables inserted in this preface.

I have supposed the student who will make use of this work to be acquainted with the *general* rules of grammar. These he must bear in mind when he meets with *particular* rules mentioned by me. For instance, from his finding it stated, in page 77 of this lexicon, that, when *إِلَّا* is used in the sense of *غَيْرُ*, the noun which follows it is put in the same case as that which precedes it, he must not imagine that exceptions to this rule are presented by such phrases as *لَا إِلَهَ إِلَّا اللَّهُ* (*There is no deity other than, i. e. but, God*) and *مَا هَذَا شَيْئًا إِلَّا كِتَابٌ* (*This is not anything but a writing*) and *مَا جَاءَ مِنْ أَحَدٍ إِلَّا زَيْدٌ* (*No one came but Zeyd*) and *لَيْسَ هَذَا بِشَيْءٍ إِلَّا كِتَابًا* (which means the same as the second of these phrases): for in each of these examples the noun preceding *إِلَّا* is regarded as being virtually in the same case as the noun following it. (See a note in De Sacy's Arabic Grammar, 2nd ed., vol. ii. p. 404.)

Considering the size of this work, the quantity of Arabic type that it comprises, the minuteness of many of the characters employed in it, and the excessive care required in the placing of those small characters, no student can reasonably hope to find it entirely free from typographical faults, whether they be such as have originated from the compositors and have escaped the scrutiny of the author, or such as are almost inevitable in the process of printing. I shall use my utmost endeavours to detect such faults, and to note them for correction.

The following tables will, I believe, supply all further explanations that will be needed.